

JANUARY 1952 50c

Arts

Junior and Activities

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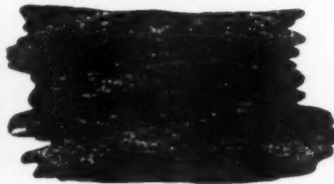


SKATING ON ICE
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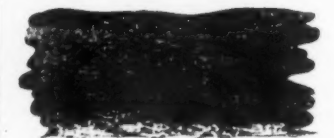
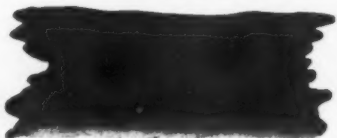
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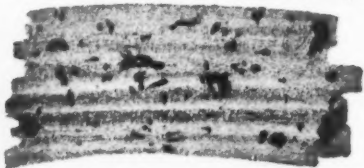
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Dear Classroom Teacher

This is your first issue of the **new** JUNIOR ARTS AND ACTIVITIES. Yes, it has had something of a face lifting and we sincerely hope you will like it.

Many new contributors from various parts of the country will bring you ideas and art activities which have been successful in their classrooms. And they are ready to explain **how** these activities can be presented **creatively** to the children in your classroom.

Every teacher who has observed the difference in children's responses to art activities which are dictated, or standardized, and those which are free and spontaneous, is aware of the many advantages of the latter approach in the development of healthy, happy young citizens. Yes, something different seems to happen to a child who is encouraged to participate in a **creative** art activity.

Most classroom teachers today do not have to be convinced of this, but the fact remains that because teachers today are expected to know how to teach so many different things, many feel they have not had sufficient training to carry on an art program which emphasizes **the creative experience**.

JUNIOR ARTS AND ACTIVITIES hopes that it may serve in the role of your personal art consultant, an advisor who is always at hand to help you think up new ideas and guide you in how they may be presented effectively to your group of children. That is why we have chosen such a star-studded group of art educators for an Editorial Advisory Board. Each has had many years of teaching experience and knows how to help other teachers develop programs of art in which the child and his total development is considered of greater importance than the art product.

For, after all, we don't expect most children in our schools to make great contributions to the field of art, but we certainly do know that art experiences contribute significantly to the total growth and development of young people. To explain how this may be done is the major purpose of JUNIOR ARTS AND ACTIVITIES.

So, HAPPY NEW YEAR, classroom teacher. May you bring many new and satisfying art experiences to your children during the coming year.

F. Louis Hoover

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Junior Arts and Activities

CREATIVE ACTIVITIES FOR CLASSROOM TEACHERS

Volume 30
Number 5

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SEEING

LIGHT



Contrast of light with dark and a good sense of perspective make an interesting drawing.

What makes a good picture? Maplewood, Mo., children discovered one answer — use of contrasts to establish point of interest.

By ANNA DUNSER

Art Director

Richmond Heights and Maplewood, Mo., Public Schools

Dark trees traced against snow and sky make a picture everyone admires. The contrast of the dark with light pleases the eye.

By the fifth and sixth grade children are usually ready to appreciate the value of light and dark in art work. The study of contrasts is also a natural follow-up to the study of color. At the age of 10 or 11 children begin to feel the need for contrasts of light and dark colors in their drawings.

In the Maplewood, Mo., schools, fifth and sixth graders discussed what characteristics made a picture a work of art rather than just a picture. The children mentioned "Some things are more important than others," "It must hold together," and "It must not be lopsided." One boy said that the colors should blend.

"Blend?" asked the teacher, "What do you mean blend? When do colors blend?"

"When they go well together," someone said.

AND DARK



Darkening each figure so that it seems to be a silhouette against light horizon demonstrates successful use of contrast.



Heavy crayon lines edging figure make it stand out against light background.

"Which colors go well together?" the teacher asked. The children named colors they felt "went well together" but admitted they had no reason for their choices other than they just liked the colors together.

Here was the opportune time to explain color theories. A simple story in fairy tale form was the effective device used for the explanation. King Yellow lived in a castle on the top of a mountain with his daughter Princess Sunshine, and son Prince Pumpkin. King Red lived on a faraway hill in his castle. He had two children, Prince Bright and Princess Rose. Down by the sea was the castle of King Blue, his son Prince Azure, and daughter Princess Deep Sea.

The pupils were interested in the marriages of the princes and princesses. A diagram on the chalk board demonstrated the relationships of the different grandchildren. The children discovered that the cousins got along well together but some of the descendents had nothing in common.

It was easy then for the teacher to show the children that the dark and light of the colors was more important than the actual hue. In paintings, designs and sculpture, contrasts of light and dark more clearly defined the form. The children also noticed that certain parts of a picture could be accented and made more important with careful use of light and dark.

Ask a child to point out the lightest or the darkest part

of a picture and you will find that he does not readily distinguish values of colors. To increase the child's perception of color values, ask him to draw pictures using only one crayon. The pupils at Maplewood thought brown "looked well" with manila paper and so they chose that crayon for their pictures.

Johnny finished his picture first. He tacked it on the display board and studied it from across the room. It was one raincoated figure placed on the vertical rectangle.

"Where," asked the teacher, "is the greatest contrast between light and dark?"

"Huh?" Johnny didn't understand.

"Where do the lightest and darkest parts meet?"

Johnny decided it was where the galoshes met the white sidewalk.

"And so," said the teacher, "that is the most important spot in the picture. Is that the way you want it?"

No, Johnny wanted the head to be the most important so he worked on the picture again and made the head very dark against the stormy sky. This effectively changed the point of interest in his picture. Other children discovered that they too could accent certain parts of their pictures by a more effective use of light and dark.

Later, all of the one-crayon pictures were displayed and discussed. Then the class was ready for a new assignment. The teacher suggested that this (Continued on page 48)



purple, dark blue, green-blue with black to accent certain areas were colors used. White sidewalk contrasts with boy's trousers to point up the center of interest.

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Children are stimulated by the feel of clay. They work long hours, happy and absorbed in making their figures.

CHILDREN LOVE TO WORK IN CLAY . . .

By IRVING BERG

Instructor in art, Monnier Elementary School
Detroit, Michigan

**There is no substitute for work in clay.
Clay calls for a greater use
of all senses than any other art medium.**

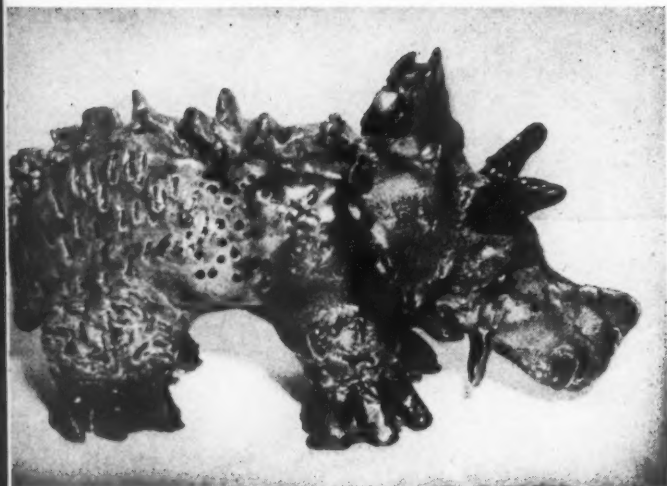
Children poke, squeeze, punch and model clay with expressions of intense delight and absorption. And it's fun to work with them.

Children are stimulated by the kinesthetic experience of handling clay. They experience an amicable recognition of their old friend mud, with whom they spent many cheerful, explorative and creative hours before entering school.

In a reunion with this friendly material, the child has a warm feeling which comes naturally and easily because his need for the familiar as well as his need for new

experiences is satisfied. Without this recognition and satisfaction, normal creative impulses atrophy and too often all that is left is an expressionless child sitting in front of a television set absorbing third rate experiences second hand.

The introduction to or reunion with clay in the classroom can be as primitive and natural as the material itself. It is essential that the teacher have an efficient plan for passing out and collecting the clay. Make reasonably sure the clay stays off the floor because it is known that clay footprints lead back to the art room.

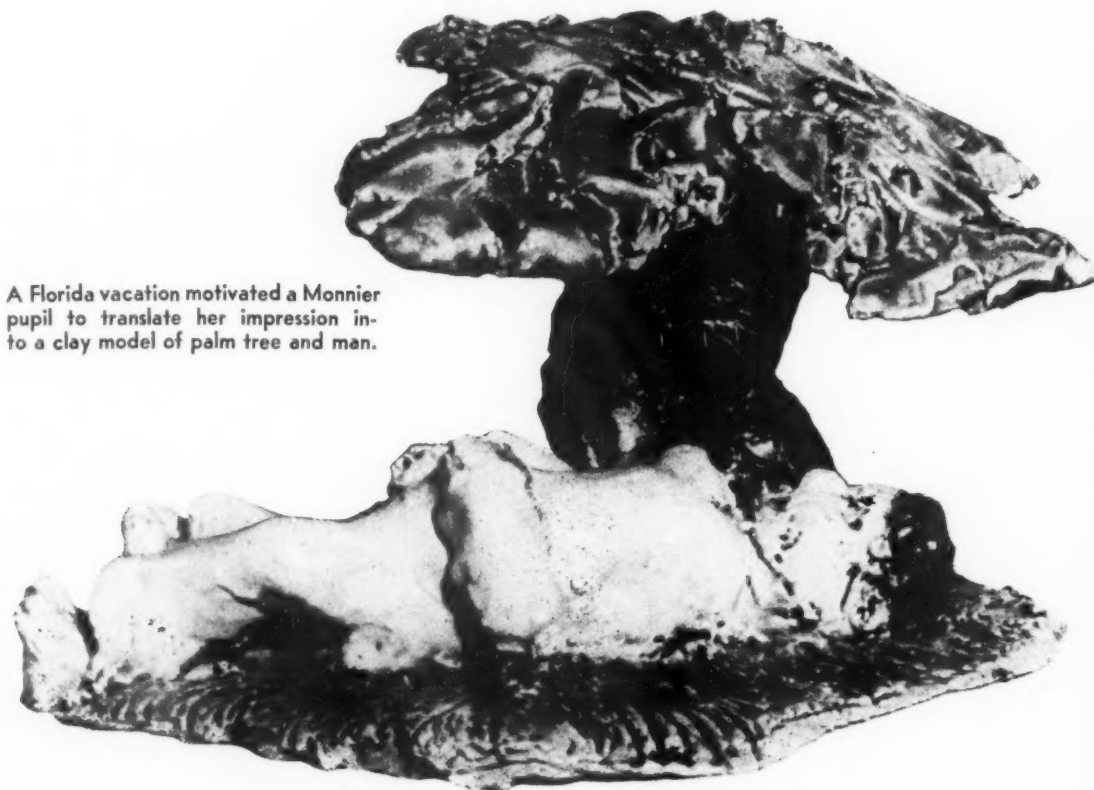


Jimmy, Detroit fifth grade student, used seven different techniques to make this weird animal which resembles a dinosaur. Pin pricks were used to get scaly effect.

If the teacher takes care of details at the start of the period, and then allows the children to experiment with a minimum of interference, the pupils will furnish the direction for their own development. Technical problems which arise make the teacher's role a natural and necessary one.

BASIC TECHNIQUES

After the children have established their emotional relationship to clay and their immediate questions have been answered, it is time for the teacher to introduce some basic techniques in handling the material. Any clay worker wants to know how to stick on an arm with watery clay (slip) so that it will stay on after the figure dries, and why clay legs have to be thicker and heavier than real legs. The little girl who made the figure of a reclining man under the palm tree (her outstanding impression of a vacation in Florida), solved her problem of holding up the soft clay of the tree by using supports until the clay hardened. She also learned persistence. After working about three hours and inventing an elaborate architectural system of support for her project, a large chart suspended on the wall fell on her figure while it was drying. There was nothing left but a courageous little girl ready to start all over again.



A Florida vacation motivated a Monnier pupil to translate her impression into a clay model of palm tree and man.

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Only simple tools and techniques are needed by the elementary children to make effective figures with good structural design and texture detail.

While discussing techniques, the importance of texture cannot be overemphasized. Children will do their part by inventing all kinds of tools that may be used on the clay for many different effects. These simple tools may be made from an orange stick, wire, or notched tongue depressor. The structural emphasis on texture never fails to have a direct effect on the textural quality of the children's drawings and paintings. Jimmy, a fifth grader, made the weird animal that looks like a rhinoceros. It has a total of seven different textures, some stuck in, some poked out. A few weeks later he painted a wonderful Mexican mural which was outstanding in its treatment of texture in the Mexican countryside. This was a direct follow-up of the clay figure.

The introduction to clay described here is suitable for any grade or age, but after this point differentiation must be made for the child's various developmental stages. Subject matter, technique, and standards of attainment vary with different age groups.

With the first, second, and third grades teachers usually don't get much farther than the introduction, but with the next general group, fourth, fifth and sixth grades, some further direction is needed. If they have not learned about the kiln and what it does to clay, make sure they hear about it now. There is nothing as exciting as the first peek into a kiln while it is being fired and watching glazes react to the tremendous changes of heat.

The greatest emphasis with this group as compared with a younger group is on stimulation and motivation. En-

courage the children to make things that are animated and alive looking. Stilted animals usually wind up back in the clay bucket but ferocious animals—animals that seem to move, tender animals, or figures of any kind that have a feeling or communicate an emotion—are fired, glazed and preserved. Roaring lions, imaginative prehistoric animals, brave looking policemen, hard-working street cleaners decorate the shelves in art rooms.

With seventh and eighth graders, and sometimes with sixth, where imagination is waning and high standards are an inhibiting distraction, introduce the wonderful coil and slab methods with all their technical problems. Older children need the security of formulas and learnable techniques. With encouragement they prove to be good craftsmen. The most important criterion at any stage is to aid the child to create something significant to him, something that has meaning and is real to him.

PREPARING CLAY

A simple but important technical problem for which the teacher is responsible is preparing the clay and storing it so it will be ready when needed. To save time in preparing the clay always have on hand two covered pails or crocks. One is for the clay that is ready to use. In the other is fresh powdered clay and old hard pieces of clay to which enough water is added to cover the whole thing. With plenty of clay ready to use in the first crock, a wait of four or five days until the second batch is thoroughly saturated is not troublesome. Then drain

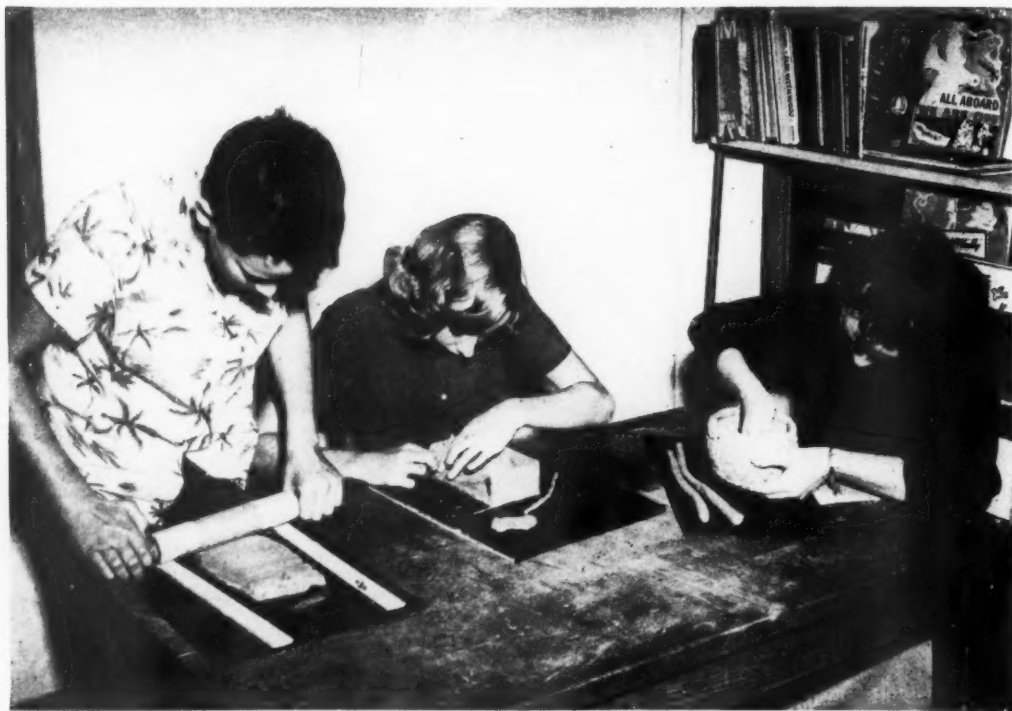
the surplus water and mix with a long stick to dissolve all lumps. From then until the clay is ready to use, keep the crock lid off and let the clay mature slowly and naturally.

Since uneven application of glaze results in painful re-glazing or melting of surplus glaze on the kiln floor, the teacher might find it wise to do a large part of the glazing himself. However, there are many good examples of glazing done by small groups of children working under the watchful eye of the teacher. At one time teachers here made their own glazes at the school. They soon found that the experience was not really significant to elementary children and the accuracy needed in compounding the glaze was a great strain on all concerned.

The most valuable experience in working with clay is

the actual handling and modelling of a responsive and rewarding plastic material. Glazing and firing is a sophistication which is not essential to the children's objectives in working with clay. Dextrin can be added to clay to make it dry harder. Paint and shellac may serve the same decorative purpose as a glaze. Craftsmen working in the hinterland villages of Mexico make clay figures packed with vitality, expression and charm, yet they use the most primitive tools imaginable.

There is no substitute for working with clay and it is important that each pupil have the opportunity to model and construct with it. Clay calls for the use of a greater number of senses than almost any other art material or school activity. Children need the experience just as they need vitamins to grow.



Most valuable experience for elementary children working with clay is the actual handling and modelling of a responsive plastic material. Glazing is not essential.

ART IS FOR ALL CHILDREN

By ALICE R. OGLE

Art Consultant, Division of Special Education
Illinois State Normal University
Normal, Illinois



Many children like to teach each other.

How can you better direct learning? One method is to adjust creative activities to each individual, carefully including the exceptional child.



Teachers should encourage complete freedom in use of an art medium.

Every classroom is a group of individuals. Some of these individuals are so-called "normal." Others are exceptional or handicapped in some way.

Any child who deviates markedly in mental ability, emotional stability or in physical make-up is an exceptional child. He needs activities specifically related to his handicap and designed to help him adjust. Art teachers must learn to recognize the special characteristics of these individuals and adjust their work methods so that each child is given a chance to work creatively in a variety of media.

Most teachers already know the value of creative activity in stimulating healthy growth with either exceptional or "normal" children. Yet often a study of the nature of art experiences for children and suggestions of how a teacher might expedite and direct learning are helpful.

To accomplish anything for the child, classroom teachers and art teachers must come to a common understanding of the relationship between art objectives and the ways in which children explore various materials for their purposes. Both should know the conditions under which chil-

dren work experimentally. All teachers who work with a group should agree on the selection and use of the art subject matter which the children need and understand. Many art educators now agree that the most valuable art experiences are of two general types: one is preventive, the other curative.

The preventive type is those values derived from experiences which allow the child freedom to plan and execute projects creatively, either as an individual or as a member of a group. The teacher's part should be that of an interested, helpful bystander who *has or can get* the technical information needed. She may advise but not overrule. She may demonstrate a variety of techniques but not insist the child follow her suggestions. Several art educators and psychologists have reported that such interference with natural expression creates mental blocks in children and affects the total activity of their living. Viktor Lowenfeld discusses two such cases in Chapter I of his book, "Creative and Mental Growth."

Curative values are derived from activities which have some specific therapeutic value. Maladjusted children release tensions, strengthen muscles and find opportunities for organized thinking in the use of some media and tools more than with others. A maladjustment may be as simple as the one frequently found among children in the intermediate and upper grades. A feeling of inadequacy and the subsequent avoidance of expression comes when a child realizes that results of his efforts are not as mature as those of the other children of his age. It is the most common problem found in children of this age. In most cases it is due to little or no previous art experience of a creative nature. Usually this maladjustment is easily corrected — except when it is accompanied by marked emotional or physical handicaps. The remedy lies in a few success experiences.

Last year the author participated in the beginning of an art program for children 80 per cent of whom said they hated art or were convinced they could not get good results. The opportunity to work in clay alone gave most of these children new confidence. It established the basic and exploratory attitudes toward art expression that made possible interested effort in all media later in the year.

SUGGESTED PROCEDURES

A smooth functioning art program for elementary grades needs cooperative planning. If there is an art teacher or supervisor in the school, it is her responsibility to initiate work. But it is not her responsibility or her right to dictate a program. The classroom teacher, the art teacher and the children should sit down together for discussion periods.

The primary teachers may suggest activities that are related to the interests of the children in their groups. The art teacher may anticipate subject matter that the classroom teacher will want covered and give whatever help or instruction needed. Similar planning periods with teachers of older children will eliminate duplication and



Plastic material such as clay has a special therapeutic value for deaf or hard-of-hearing children.



Bright colors and designs in card weaving are thrilling to any child — intermediate or primary age level.

assure an advantageous sequence of learning.

A second suggestion is that teachers single out children who seem unable to participate constructively in group projects and schedule them for individual help. In this way any abnormality may be discovered and a remedy for it found. Help should be given through an attractive media and in such a way that the child feels it is a special privilege and not a punishment.

Workshops that encourage teachers to experiment with art materials and to learn specific techniques related to their children's projects are of great value in the development of a good program. Teachers who have had little experience with art media often feel incapable of directing art activities. Many turn to patterns or written lessons and defeat genuine creative expression. However, once a



Finger painting provides an avenue of release for mental and physical tensions. Children are pupils of Special Education Department, Illinois State Normal University.

teacher has explored material creatively, she is able to understand that it is vastly more important to set an environment conducive to free expression than it is to "teach" art.

Cooperative building of a file of reference and illustrative materials to be used with the units of work being developed in other classrooms is also helpful. Charts and diagrams may be made by the art teacher—or by other teachers with her help. Many schools have equipment with which to make slides or film strips of children working and their drawings. Visual aids provide good teaching material that can be shared by teachers and children alike. The art teacher should be responsible for seeing that helpful books and magazines are obtained and made available to the teachers. She can arrange a duplication

of this information to increase the classroom teacher's understanding of art media and processes.

An art supervisor does not help a school staff much by handing out a ready-made course of study. A ready-made course cannot be specifically related to the real interests of the children. Only a core of subject matter could be organized in very general terms and it would have little meaning for teachers with limited training in art. By planning with classroom teachers, the art teacher becomes familiar with the general program of a class. She is then better able to work out a development program in which art activities function as avenues of learning and release. Sufficient variation of projects could be suggested to care for the three or more levels of child development which usually exist within any group. (Continued on page 40)

WHY ART?

By **WILLIAM BEALMER**

Director of Art
Public Schools
River Forest, Illinois

ART IS A BASIC IMPULSE . . .

The use of art is everywhere. Its influence is seen in our dress, our homes, our schools, our stores and in our community.

Every child needs the stimulation, education and development that results from using art materials.

THE ART OF THE CHILD IS VISUAL AND PERSONAL . . .

A child should never be encouraged to copy or use patterns. He wants to express himself and the things he knows and sees. Children want us to like their drawings and to understand them.

CHILDREN OBSERVE AND EXPRESS WITH THEIR OWN EYES AND HANDS . . .

Allow for observation by the child. We must remember the child's view will differ greatly from our own observation of the same subject.

A child sees the human figure in as simple a manner as possible.

A child expresses as much about an object as he feels the need to express.

A child has his own concept of nature and the out-of-doors.



I

(Picture One)

A child uses symbols to express his feelings.

Children express in their illustrations many ideas that adults cannot seem to express.

Children's drawings are primitive in thought and execution.

To understand a child's drawings and to appreciate his work we must think and see at his level.

AN ART ACTIVITIES PROGRAM IS PART OF THE EDUCATION PROCESS . . .

The development of the child is a vital factor. 2

General educational aims such as cooperation, responsibility and initiative are developed in art situations.

(Picture Two) Use of a wide variety of art materials helps the child to think, experiment and express himself.

More meaningful teaching results from using art activities as a vital part of an educational program.

ART ACTIVITIES MEET THE PHYSICAL NEEDS OF CHILDREN . . .

Art activities help develop the child's muscular control and coordination.

Each child is an individual who needs certain experiences to satisfy his physical needs. The pounding of metal and wood, hammering of nails, sewing, weaving on a loom, modelling in clay and plaster, threading a needle and interpretive dancing are ends in themselves in building a child physically.

(Pictures Three and Four)



ART ACTIVITIES MEET THE CREATIVE NEEDS OF CHILDREN . . .

In a machine world every person needs to express his feelings and to use his hands as a leisuretime activity.

(Picture
Five)

Children are full of thoughts and ideas about the creation of an object.

Their desires to create must be met by our educational system by providing equipment and materials for every child.

5



ART ACTIVITIES MEET THE INTELLECTUAL NEEDS OF CHILDREN . . .

The thinking, talking, solving of problems and planning that a child does in art activities are essential to his growth.

(Picture
Six)

No two children will paint or construct alike — nor should they. We should respect the child's thinking and encourage him in his planning.

Opportunities should be provided for children to express themselves verbally about their own pictures and projects, and ideas about the materials they use.

6



IT IS IMPORTANT THAT ART TEACHERS, CLASSROOM TEACHERS AND ADMINISTRATORS REALIZE THE TRUE PURPOSE OF AN ART PROGRAM AND HOW CREATIVE ART ACTIVITIES CAN DO MORE FOR THE DEVELOPMENT OF A CHILD THAN MANY OF THE OTHER ACTIVITIES OF THE SCHOOL CURRICULUM IN WHICH HE PARTICIPATES.

ARTS

IN THE SCHOOL PROGRAM

Art Educator outlines some principles of a successful program for children at all levels and ages. Freedom is the keynote.



By **LEON L. WINSLOW**

Director of Art Education for
Baltimore, Md. Public Schools.



Clay modelling is important in any school program because it enlarges the field of activities to include art work in three-dimensional forms.

In the process of art adjustment, the individual is more important than the organization of which he is a part. Individuality must be protected and fostered if the artist, latent in every child, is to function and develop properly.

I recall the case of a boy who once liked to make interesting sketches during the English period in school. When asked what he most enjoyed drawing, he replied, "Muscles." This child did not conform to the accepted school standards. His best work was done at home. He was most creative in classes other than art, rather than in the class where this was logically expected. The talented child is indeed an individual. His needs must be met from that point of view.

NOT EQUIPMENT ALONE

The child should be encouraged to express himself worthily, and sometimes his expression should reveal his stand on issues of right and wrong.

Freedom of expression implies complete freedom on the part of the individual to express his convictions about vital issues, including those in the art field.

Without the presence in the classroom of an efficient and understanding teacher, all other facilities, no matter how superior, are of little value in building an effective art program. Successful art teachers possess a sound philosophy of art and of art education which contributes generously to the general growth and development of individuals as members of the group.

CREATIVE PARTICIPATION

It is not necessary to teach a child to represent things

realistically but he should be encouraged to organize well, to express ideas and feelings readily and adequately, and to participate in creative experiences that are educational in the broadest sense.

Tools such as pen and loom, processes such as modelling and etching, techniques such as finger painting and air brush, materials such as wood and clay, become art mediums when used for a creative purpose.

Clay, for example, is important because it enlarges the field of expression; it is easily worked into three-dimensional forms; it is well adapted to the needs of those who prefer to work "in the round" and it is a popular medium of the creative artist.



Ancient home crafts of weaving and embroidering play an important role in school art programs by providing variety in the creative activities. Students of all age levels enjoy this handicraft.

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The art teacher must be able to diagnose and prescribe for the non-realistic child who prefers to express himself synthetically as well as for the realistic child who likes his drawings to represent accurately his experiences. The teacher should be able to help the child who approaches art either with an emotional attitude or from a more intellectual attitude.

APPROACH

In order to conduct appropriate activities for all pupils it is imperative that a teacher build with the class a background of experiences out of which art expression may grow. The approach should be from the standpoint of the social group as well as from that of the individual. The experiences of the child should not only help him to be a greater source of satisfaction to himself but should also help him to be a better member of the social group and the community.

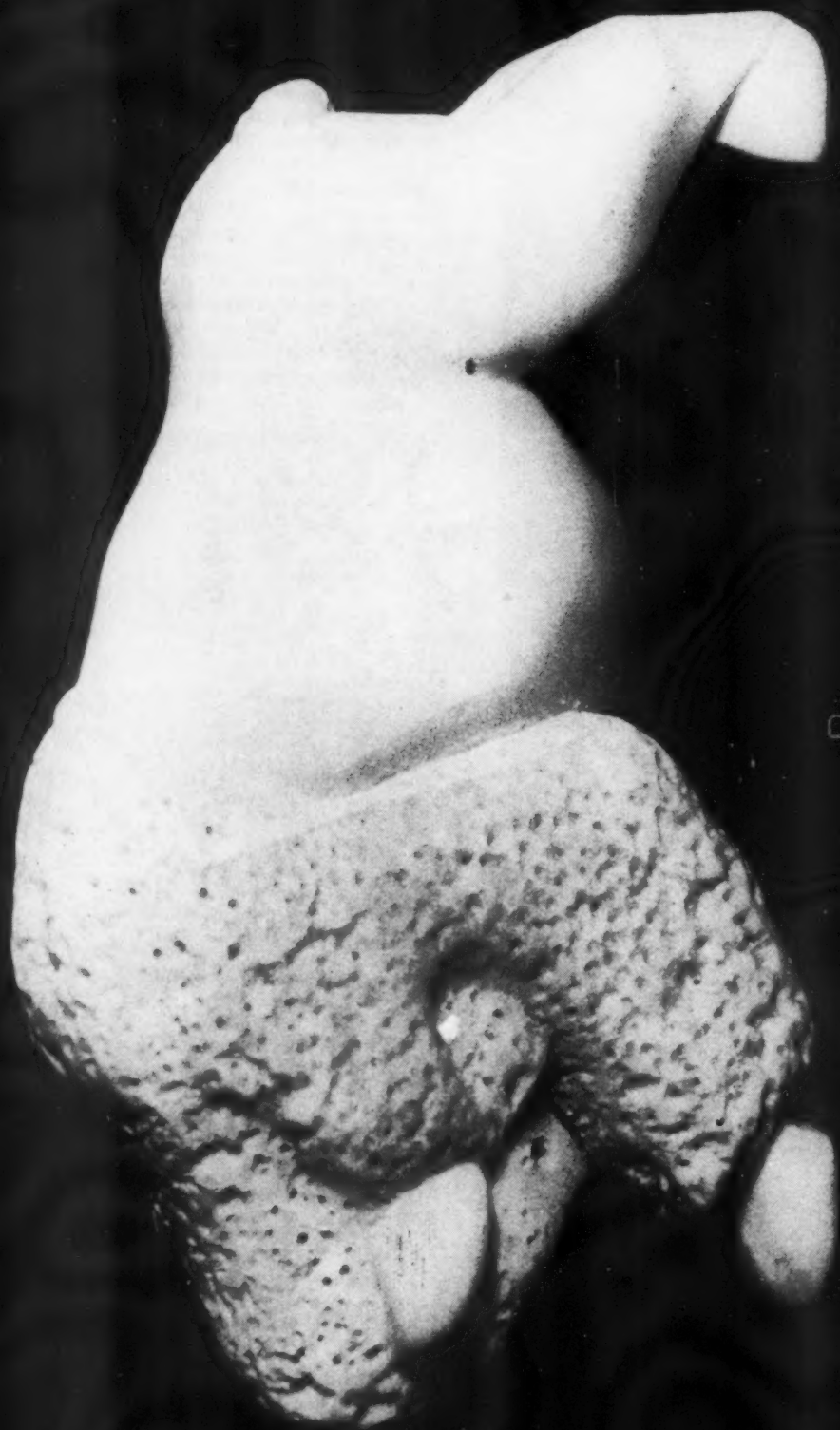
This presupposes a careful setting of the stage by the teacher for all activities to be undertaken. The superior art teaching of today as compared with teaching of the past helps to produce a free, self-reliant individual who is better able to live cooperatively and happily with others.

art facilities are of little use without an efficient, imaginative teacher to help with planning and suggestions.



Air brush technique is only one part of an art program designed to produce adults who are self-reliant, poised and better able to live cooperatively and happily.

Working the kiln is an absorbing occupation for Baltimore students. More and more kilns are appearing in classrooms.



BUFFALO carved by Dale Dalby, aged 12 of Amarillo, Tex. He was the winner of first prize, junior class, in the 1950 National Soap Sculpture Contest and was awarded \$100 by sponsors of the annual — Procter & Gamble Company.



JUNIOR ART GALLERY

I chose to carve a buffalo because long ago there were great herds of them running wild around where I live.

I went about carving it by first drawing a picture of a buffalo. Then I drew a square the same size as the bar of soap I was using. After that I drew a buffalo in the square. Then I traced the buffalo on the soap and began carving. While I was carving the buffalo I thought of how long ago the Indians on the great plains killed and used the buffalo for food, clothing and shelter.

The hardest problem I had was to keep the soap from breaking. You know soap is brittle and it breaks easily but I was careful.

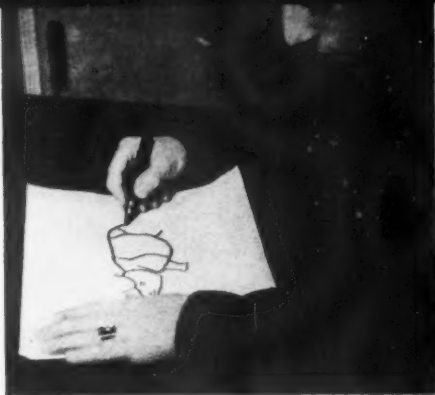
It was a lot of fun to see how well I could carve the buffalo and make him look natural.

By studying pictures of buffaloes, I learned how large and shaggy their manes are. I decided to use a pin to prick the soap to make it look like the mane of the buffalo. It made the mane look very real.

Dale Dalby

Amarillo, Texas

Courtesy National
Soap Sculpture
Committee



1 Julien draws his idea — an Indian rhinoceros — in first step of his soap sculpture. A simple "blocky" figure is best adapted to soap sculpturing.



2 Rhinoceros' body is long for its height so Julien needs two pieces of soap. Cakes were heated in boiling water then rubbed together until they were firmly joined.

SOAP CARVING— THREE-DIMENSIONAL EXPRESSION

Teachers can help a child fulfill his creative needs by giving him opportunities to work in a variety of media.

One child may be happiest wielding a brush or crayon on a flat sheet of paper. Another may get greater satisfaction from molding or shaping his idea or design from plastic material "in the round."

Good art education emphasizes giving the child a variety of materials and experiences so that he has an opportunity to explore many possibilities to find his own best and most natural means of expression. All materials should be considered as possible mediums for creative art experiences—three dimension as well as two.

Sculpturing is one of man's oldest artistic preoccupations yet many people have not had first-hand experience with it. Materials for carving are often difficult for schools to obtain and difficult for the novice to work with. Here's where soap carving comes in. This simple, inexpensive and homely material has proved its value in the classroom.

Children naturally like to work in the plastic arts. For them soap has several advantages as a plastic medium. It needs no special treatment before using. It's firm enough for carving but also yielding enough to be well suited to young hands. The child is able to concentrate on expressing an idea rather than on the physical effort of carving.

A child usually has a short interest span. A medium like soap, which responds easily and allows the child to see results quickly, is best suited to a child's needs. Timidity with a medium can be a great hindrance but is not a barrier with soap because the child is already familiar with it.

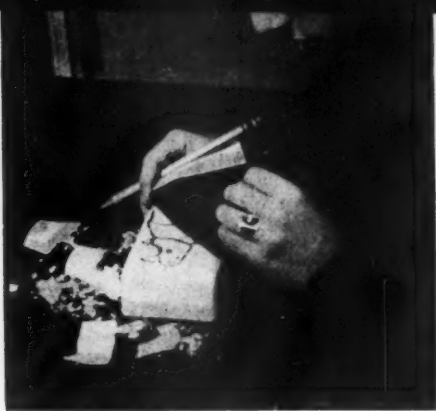
The safety and simplicity of soap carving tools is an additional recommendation. All that's needed are standard-size cakes of white soap, an ordinary kitchen paring knife or pocket-knife and one or two orangewood sticks. The knife does not need to be razor-sharp — in fact it is better if it isn't. Sharpened lollipop sticks can be used instead of orangewood.

Sculptural principles and techniques are the same for soap as for marble or wood. The three main steps are blocking, cutting away and smoothing.

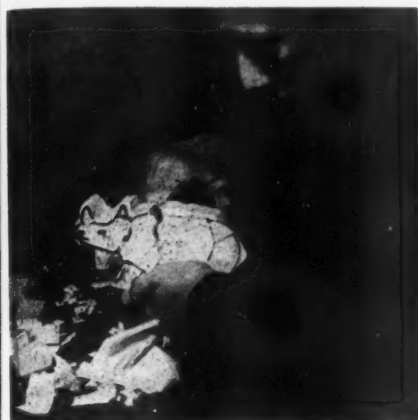
The soap medium has been found to be of greatest value to upper elementary and junior high school children. "At this tender and self-conscious age," writes Marion Quin Dix, "soap as a medium of illustration has great merit." But all young people enjoy soap carving. Their interest is akin to that of the primitive sculptor and easily takes on the simplicity, bold strength and the dignity achieved by primitive artists. (Continued on page 46)



3 Ordinary kitchen paring knife makes best tool for carving. Raised surfaces are scraped off leaving a flat white working surface on soap.



4 Julien uses carbon paper to carefully transfer his drawing of rhinoceros to soap's surface. He checks placement of the drawing.



5 Soap is held firmly in left hand while carefully carving around outline. Large areas are scooped out gradually to prevent soap breaking.



6 Square edges are rounded off and details are added gradually with no attempt being made to finish any one part of the animal first.

7 Finished carving will be allowed to dry a few days then it will be polished with a paper napkin and fingertips. Hand rubbing gives surface appearance of genuine ivory.





Maryette Charlton, lecturer, education department of the Art Institute of Chicago, shows reproductions to committee of the city's school children. Committee's selections will hang on their school walls.

PAINTINGS

FOR YOUR SCHOOL

**Noted school art consultant outlines methods whereby
you can get reproductions for your classrooms.**

By MARYETTE CHARLTON



Fifty years ago sepia prints were the only pictures available to schools.

Do you remember the picture which hung in your grade school classroom? Most of us do. We remember, too, the person who sat in front of us, the inkwells, the teacher's face.

The classroom is vital to visual education. There children receive the early and important impressions which last forever. The child never forgets the fine painting that was a part of his daily life. Works of art hung in the classroom become stamped in the child's memory. As an adult he recognizes and appreciates these paintings.

Ideally, schools should have quality original paintings but originals are usually much too expensive for school budgets. Excellent substitutes are the fine color reproductions of famous paintings now available. The increased facilities for reproducing paintings in full color mean more reach markets every year.

(Continued on page 29)

AVAILABLE REPRODUCTIONS of PAINTINGS for Your SCHOOL

The following list of reproductions of famous paintings has been carefully selected by the Chicago Public Schools Art Society (for the school year 1951-52) as being particularly well suited for use in the schools. These prints may be secured from the sources listed in Miss Charlton's article, or through the Chicago Public School Art Society, Art Institute of Chicago, Chicago, Illinois.

Artist	Title	Size in inches	Full price
ANGELICO	The Annunciation	17 1/2 x 23	\$14.00
AUDUBON	Carolina Parrot	30 x 22	10.00
	Pileated Woodpecker	31 x 20 1/2	10.00
BABYLONIAN TILE	The Bull	12 x 16 1/2	7.50
	The Dragon	12 x 16 1/2	7.50
BELLOWS	The Sand Cart	21 x 31	12.00
BOMBOIS	Before Entering the Ring	18 x 22	8.00
BOSCH	The Juggler	18 1/2 x 22 1/4	10.00
BRAQUE	The Blue Basin	16 1/4 x 22 1/4	10.00
	Peonies	20 x 24	10.00
	Still Life With Fruit	17 3/4 x 22 1/2	10.00
	Still Life With Grapes	20 1/2 x 28 1/2	16.00
	Still Life With Lemons	17 3/4 x 23 1/4	15.00
BRUEGHEL	Autumn, Return of the Herd	22 x 30	18.00
	Children's Games	23 1/2 x 32 1/4	20.00
	Fall of Icarus	21 1/2 x 33 1/2	15.00
	The Haymakers	22 x 30	18.00
	The Harvesters, Summer	22 x 30	15.00
	Peasant Dance	31 1/2 x 45	20.00
	The Wedding Dance	24 1/2 x 32 1/2	18.00
	Wedding Feast	31 1/2 x 45	20.00
	Winter, Hunters in the Snow	21 1/4 x 29 1/2	12.00
BURCHFIELD	Promenade	15 3/4 x 24	12.00
CEZANNE	Apples and Primroses	25 x 32	16.00
	The Blue Vase	22 1/2 x 18 1/4	10.00
	Chestnut Trees at Jas de Bouffan	24 x 30 1/2	15.00
	L'Estaque	25 3/4 x 35 1/2	20.00
	Landscape, Mont Sainte-Victoire	35 3/4 x 32	20.00
	Mountain Ste-Victoire	17 1/2 x 22 1/2	10.00
	Onions and Bottle	18 x 22 1/4	10.00
	Peasant in Blue Smock	22 1/4 x 18	10.00
	Pines and Rocks	23 x 18 1/2	5.50
	Village Panorama	24 1/2 x 31	15.00
CHAGALL	The Acrobat	30 1/4 x 19	15.00
	The Green Violinist	25 3/4 x 14 1/2	15.00
	Morning Mystery	23 3/4 x 20	12.00
	The Rabbi	24 x 18 1/4	12.00
	The Traveler	16 x 20 1/2	12.00
CONSTABLE	The Cornfield	23 1/2 x 20	15.00
CRANACH	The Stag Hunt	22 3/4 x 32 1/4	18.00
DAUMIER	Crispin and Scapin	21 1/2 x 30	20.00
DEGAS	Dancer Tying Her Buskin	22 1/4 x 17	10.00
	Dancers at the Practice Bar	31 x 23 1/2	15.00
	Dancers Preparing for the Ballet	28 1/4 x 23	12.00
	The Jockeys	16 1/4 x 19	15.00
	The Millinery Shop	14 x 15 1/2	6.00
	Two Dancers on the Stage	24 x 18	12.00
deHOOGH	Interior, with a woman peeling apples	22 x 17 1/4	12.50
DERAIN	Landscape	23 1/4 x 30 1/2	15.00
	Landscape (Blue Oak)	23 1/2 x 30	20.00
DOVE	The Flour Mill	26 x 16	7.50
DUFY	Chateau and Horses	23 x 28	12.00
GAUGUIN	Riders on the Beach	25 1/4 x 29	18.00
	Ta Matete	24 1/4 x 30 1/2	12.00
	Tahitian Mountains	26 1/4 x 36	18.00
	Wahine no te Tiara	25 x 18	7.50
	Women of Tahiti	21 3/4 x 29	15.00
GHIRLANDAJO	Francesco Sassetti & His Son	22 3/4 x 16	10.00
GIOTTO	St. Francis Giving His Robe	23 1/2 x 20	12.00

AVAILABLE REPRODUCTIONS of PAINTINGS for Your SCHOOL

(continued)

Artist	Title	Size in inches	Full price
van GOGH	Les Apilles	17¾ x 22	10.00
	La Berceuse	20½ x 16	4.00
	Bedroom at Arles	16½ x 21	4.00
	Boats at Saintes Maries	25¼ x 32	18.00
	Bridge at Arles	18 x 20	10.00
	Bridge at Arles	23½ x 25½	18.00
	The Cafe, Evening	22½ x 17¾	10.00
	Cloister Gardens	28 x 35	24.00
	The Cypress Road	22½ x 17½	10.00
	Cypresses	29½ x 23¾	18.00
	Gypsy Camp	17½ x 20¼	10.00
	Landscape with Cypresses	27 x 34	18.00
	On Montmartre	17 x 13	5.00
	La Mousme	20 x 16½	7.50
	Plains at Auvers	16 x 32¼	18.00
	Portrait of Young Man	25 x 21	15.00
	Public Gardens at Arles	23½ x 30	15.00
	Starry Night	18¼ x 23	5.50
	Still Life with Gloves	18½ x 25½	7.50
	Sunflower (green background)	30 x 23½	16.00
	Three Trees	18 x 22	10.00
	Vegetable Garden	11 x 24	15.00
	Vegetable Garden	22½ x 28¼	12.00
	View of Arles	22 x 27¼	18.00
	Vincent's House at Arles	17¼ x 22½	10.00
GOYA	Don Manuel Osorio de Zuniga	30 x 23	15.00
el GRECO	View of Toledo	28 x 25	16.00
GROSZ	Manhattan	22 x 16	15.00
HARNETT	Music and Literature	23½ x 31¾	15.00
HICKS	The Peaceable Kingdom	17¼ x 23¼	7.50
HOER	Three Masks	19½ x 15¾	7.50
HOMER	The Gulf Stream	11¼ x 20	5.00
	Stowing the Sail, Bahamas	14 x 21¼	5.00
	The Croquet Scene	15¼ x 25	10.00
KANDINSKY	Improvisation Number 30	27¾ x 27¾	15.00
KENT	Winter, View of Monhegan Maine	28 x 36	18.00
KLEE	Around the Fish	18 x 25	14.40
	The Dancer	21¾ x 21¾	15.00
	The Red Waistcoat	22½ x 14½	10.00
	Traveling Circus	25 x 19½	15.00
KOKOSCHKA	Courmayeur	24½ x 36	20.00
	Lyon	16½ x 22	10.00
LHOTE	Dutch Cargo	23½ x 28¾	15.00
MANET	Argenteuil	16¼ x 26¼	15.00
	The Fifer	31½ x 18¾	18.00
MARC	The Blue Horses	17½ x 30	20.00
MARIN	Cape Split Maine	15½ x 20½	7.50
	Circus Elephants	18¾ x 24½	18.00
	Deer Isle Islets	17 x 19¾	7.50
	Maine Islands	17 x 19½	7.50
MARQUET	Pont St. Michel—Paris	17½ x 22	10.00
MASSON	Le Mistral	24½ x 30¼	15.00
MASTER OF THE HALF FIGURES	Three Musical Ladies	21 x 19	15.00
MATISSE	Interior with Black Fern	22¼ x 17	10.00
	Still Life: Apples on Pink Tablecloth	23 x 28	12.00
	Still Life: Bowl of Oranges	16 x 14	10.00
METSU	The Letter Reader	23 x 18	10.00
MICHELANGELO	Head of Adam	25¾ x 19	24.00
MIRO	Le Soliel	25¼ x 19¼	12.00
MODIGLIANI	Girl in Pink	20¾ x 15½	7.50
MONDRIAN	Painting #1, 1921	19¼ x 12¼	7.50
MONET	Bassin d'Argenteuil	22 x 29¾	15.00
	Jean on a Wooden Horse	19 x 23¼	15.00
	Still Life: Apples and Grapes	21¾ x 27	12.00



THE GULF STREAM by Winslow Homer (11 1/4 x 20 inches, \$5)

WHERE TO BUY

Reproductions can be purchased from several sources. The most logical source is the nearest art museum. Museums not only have large reproductions, available framed or unframed, but also small reproductions and paintings in the form of postcards. Most museums will give educational discounts on request.

There are many good commercial sources also. Below is a list of a few which serve schools located in any part of the United States. Educational discounts are given.

Herrman, Inc.

385 Madison Avenue, New York, N. Y.

International Publishing Company

243 West Congress Street, Detroit, Mich.

National Serigraph Society

38 W. 57th Street, New York 19, N. Y.

New York Graphic Society

New York Showroom, 10 W. 33rd St., N. Y. 1, N. Y.

Dr. Konrad Prothman

7 Soper Avenue, Baldwin, Long Island, N. Y.

Raymond and Raymond

40 E. 52nd, New York 22, N. Y.

Twin Editions

366 Madison Avenue, New York, N. Y.

UNESCO has published a *Catalogue of Colour Reproductions of Painting from 1860 to 1949*. This catalogue is a great help as it not only gives the size, price, publisher and source of reproduction selected by them, but also has small black and white pictures of each reproduction. The catalogue can be obtained by writing Columbia University Press, Columbia University, New York City, and sending \$1.50 plus postage.

THE CHICAGO PUBLIC SCHOOL ART SOCIETY

If you teach in the Chicago, Illinois, area, the Chicago Public School Art Society with offices in The Art Institute



ON THE TERRACE by Auguste Renoir (27 1/2 x 22 inches, \$12)

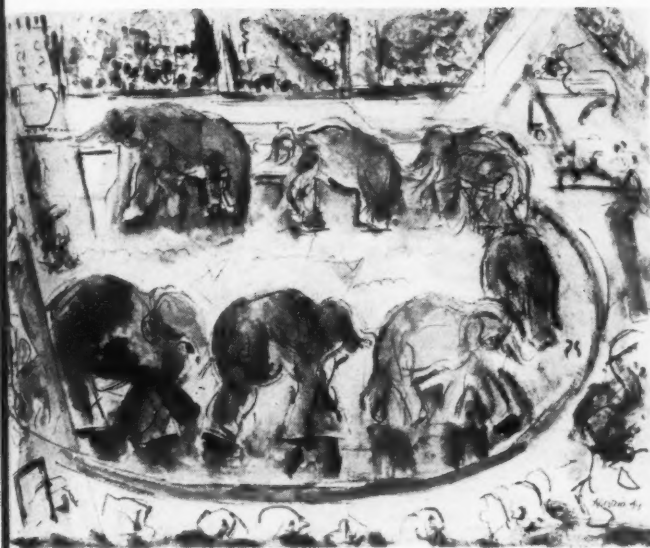
AVAILABLE REPRODUCTIONS of PAINTINGS for Your SCHOOL

(continued)

Artist	Title	Size in inches	Full price
O'KEEFE	The White Barn	12 x 30	14.40
PICASSO	Child with a Dove	28 1/4 x 20 3/4	15.00
	Family of Saltimbanques	24 1/4 x 26	15.00
	The Gourmet	28 x 20 1/4	12.00
	Green Still Life	22 1/2 x 30	12.00
	Juggler with Still Life	29 x 20	15.00
	Mother and Child	28 1/2 x 22 1/2	15.00
	Still Life with Mandolin	17 x 23	10.00
PICKETT	Manchester Valley	22 1/2 x 29 3/4	10.00
REDON	Vase of Flowers	28 x 20 3/4	18.00
REMBRANDT	Young Girl at Open Half Door	26 x 22	12.00
RENOIR	Child in White	24 x 19 1/2	7.50
	A Girl with a Watering Can	30 x 22	15.00
	Jean Renoir	21 1/2 x 17 3/4	10.00
	Lady at the Piano	22 x 17 1/4	7.50
	Little Margot Berard	16 x 12 1/2	4.00
	Luncheon of the Boating Party	26 3/4 x 36	18.00
	Near the Lake	20 x 24	7.50
	On the Terrace	27 1/2 x 22	12.00
	Two Little Circus Girls	28 1/2 x 21	12.00
RIVERA	Flower Vendor	28 1/4 x 28 1/4	12.00
ROUAULT	Christ and the Fishermen	20 3/4 x 29 1/4	16.00
	Jeanne d'Arc	17 1/2 x 14	6.00
	The Old King	22 3/4 x 15 3/4	10.00
	Two Clowns	31 3/4 x 23	18.00
ROUSSEAU	Bords de l'Oise	17 1/2 x 21 1/2	8.00
	The Cart	16 1/4 x 22	10.00
	The Sleeping Gypsy	11 1/2 x 18	3.00
	Springtime in the Valley of the Bievre	20 1/4 x 17 1/4	7.50
	Tiger Hunt	16 1/2 x 20	10.00
	The Waterfall	24 1/4 x 31	24.00
	Summer	17 1/2 x 22 3/4	15.00
RUBLEV	Holy Trinity	27 1/4 x 22	20.00
SAALBURG	Carved Wood Rooster	14 1/2 x 18 1/2	15.00
	Watermelon	16 1/2 x 22 1/2	18.00
SEURAT	The Seine at Courbevoie	22 1/2 x 17 3/4	10.00
	Sunday on the Island of the Grande Jatte	24 x 35 1/2	18.00
SHEELER	Bucks County Barn	18 3/4 x 24	12.00
TAILLEUX	The Blue Lobster	18 1/2 x 22 1/2	10.00
THIEME	Southern Waters	25 x 30	10.00
TOULOUSE-LAUTREC	Aristide Bruant	23 x 17	7.50
TURNER	The Grand Canal	29 1/2 x 39 1/2	20.00
UNKNOWN	Mrs. Freake and Baby Mary	21 x 18	12.00
UTRILLO	La Butte de Montmartre	17 1/2 x 20 3/4	7.50
	Rue de Crimée	16 3/4 x 23	3.00
	Place du Tertre	21 x 32	15.00
	Rue St. Vincent	19 x 30	18.00
VELASQUEZ	Infanta	25 1/4 x 19 1/2	18.00
	Infanta Marguerita Teresa	23 1/2 x 18 1/2	12.50
VERMEER	Artist's Studio	31 1/2 x 26	18.00
	Girl with Yellow Turban	18 1/2 x 16	5.00
VIILLARD	Interior	18 1/2 x 21 1/2	15.00
WALCH	The Cock	22 1/2 x 17	10.00
WOOD	The Red Funnel	18 1/4 x 26	15.00
ZORACH	The Cove	15 1/4 x 22 1/4	10.00

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CIRCUS ELEPHANTS by John Marin (18 $\frac{3}{4}$ x 24 $\frac{1}{2}$ inches, \$18)

of Chicago is a good source to tap. It is one of the most unique groups helping in the selection of good reproductions for the schools. For over 50 years they have been placing reproductions in the Chicago public schools, since the days when only sepia reproductions and photographs were available. Now they show groups of public school children and teachers who come to the museum office over 300 full color reproductions of famous paintings. They give a 50 per cent discount to the public schools of Chicago, a 40 per cent discount to public schools out of Chicago, hospitals and settlement houses, and 20 per cent to private schools.

The reproductions shown are pre-selected by a group of painters and educators who choose them considering the child's interest in subject matter, color preferences and certainly art education value.

FUNDS FOR PURCHASING

No matter where your source of obtaining reproductions may be, the methods and problems of selection remain the same. The first objective is to find out who is most interested in seeing that your school has good reproductions. It may be the principal, the P.T.A. president, the art teach-



THE GOURMET by Pablo Picasso
(28 x 20 $\frac{3}{4}$ inches, \$12)

er, or a classroom teacher. Perhaps a service club in the city, like the Rotary or Lions would like to accept this as one of their projects. They will be a logical source of great encouragement and might cooperate with financial support. A graduating class might like to leave a reproduction as a present to the school. Maybe the school can afford to buy reproductions with school funds with student council representatives helping in the selection. Perhaps the P.T.A. would like to give reproductions to their school. A group of teachers might pool a fund to place a reproduction in their lounge or lunchroom.

LET CHILDREN HELP

No matter which group is financing this adventure, do not forget to let the boys and girls help with the selection. You might even let them do the selecting on their own without any adult instruction. This would give them a feeling of responsibility as well as an opportunity to exercise their taste in selection. Or, if you go with them, listen to their ideas, their likes and dislikes. Many times a whole class will want to be present to view the reproductions, or perhaps the buying group would rather select representatives. You are fortunate if you (Continued on page 48)



WILLIAM Famed Egyptian faience hippopotamus is eight inches long, five inches high. Primitive line drawings of faience and pottery.

WILLIAM Famed Egyptian faience hippopotamus is eight inches long, five inches high. Primitive line drawings of flowers and leaves suggesting "William's" habitat are traced beneath the turquoise glaze.

ART APPRECIATION SERIES

This little hippopotamus is almost 4000 years old. Made of faience (a special kind of ground quartz paste covered with a colored glaze), he had been buried about 700 years when Moses led the Israelites out of Egypt. In 1910 some archaeologists found him in the tomb of an Egyptian noble named Somy.

Many people call this little hippopotamus "William" because of a story told by Captain Raleigh, an Englishman, in the London magazine *Punch*. The captain's family had a color print of the dumpy little animal and before long they found he was becoming a kind of family oracle; for, as Captain Raleigh wrote, whenever "something in the heavy droop of his left eyelid, in the curl of his great lip, and above all in the rounded bulk of his 'posterior' suggested disapproval of an action, that action always turned out wrong. Gradually the family became so fond of him that they decided to give him the affectionate name of 'William.'"

The Egyptians believed that the dead lived in another world where they required many things in order to live as comfortably and contentedly as they had on earth. "William" was buried with Somy to act as quarry for the Egyptian sport of hippopotamus hunting. Along with "William" and Somy were buried a wooden house in which Somy could live, a mill for grinding flour, and other friendly objects to keep Somy in good spirits in the afterlife.

from METROPOLITAN MINIATURES
ART GALLERY ALBUM—SERIES 1
Metropolitan Museum of Art
Fifth Avenue, New York City

ART IN ACTION

Art should be an integral part of the child's growth. Art education can have a broader meaning for the child than mere drawing skill. Dallas has no place for 60,000 new skilled artists each year but the city does need citizens who have an appreciation of good art and who know how it can enrich their daily living and who have a highly developed sense of observation and spatial organization due to the art experiences of a stimulating curriculum. Whether the art needs of the child are met by a self-contained classroom teacher without specialized training or by an art teacher, the same goals apply.

The purpose of art education in Dallas schools is to provide art experiences which have meaning for the

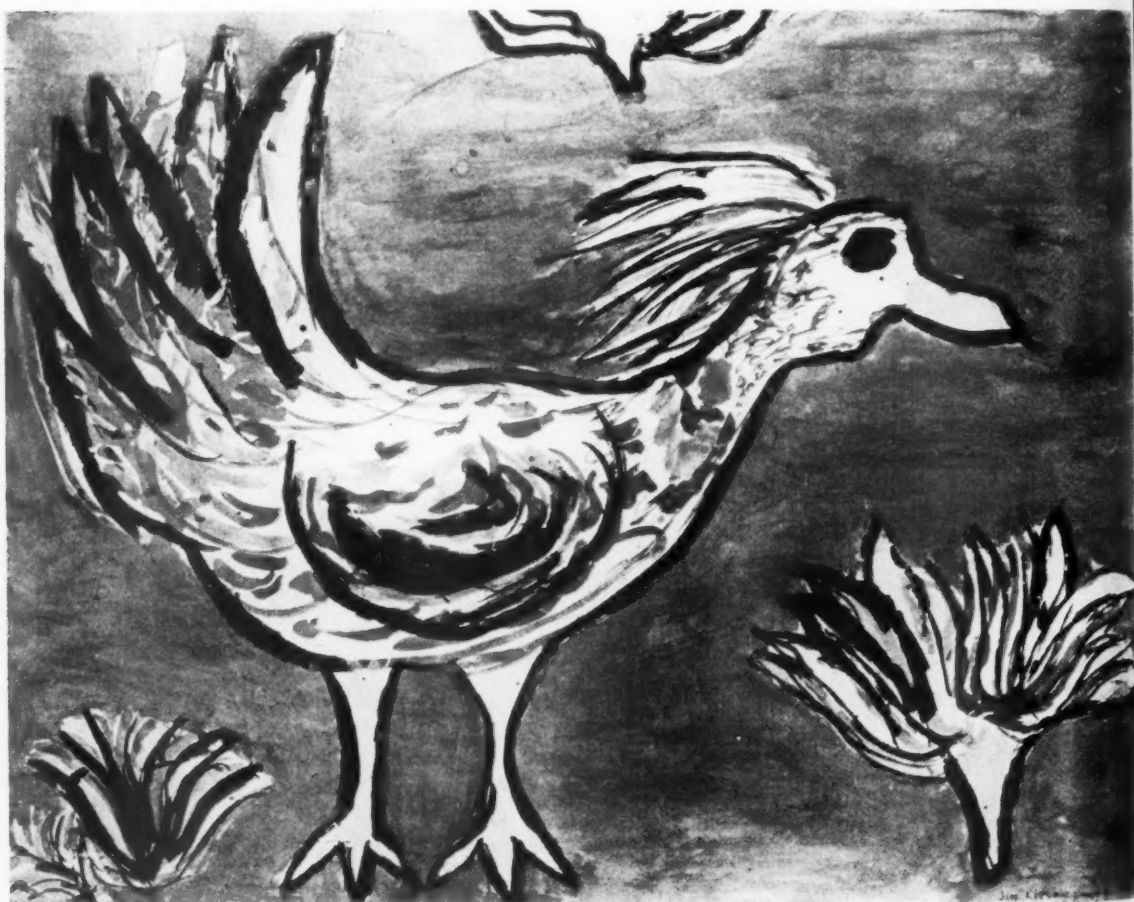
By **IVAN E. JOHNSON**

Director of Art

Dallas Independent School District

A creative, well-organized city art program can help produce citizens who have a greater understanding of art forms.

All drawings from Dallas Public Schools



PRAIRIE CHICKEN by Jim Litvak, aged nine.



CLOWN by Nita Long, aged nine.



COWBOY SINGERS by Oscar Espinosa, aged nine.



WASHING MY FACE by Bill Martin, aged eight.



CLOWN JUGGLING by Charles King, aged eight.



CARNIVAL by Robert Gibbs, aged nine.



ICE HOCKEY by Jerry Benthul, aged seven.



HORSE RACE by Leonard Honeycutt, aged seven.



SWIMMING POOL by Harriett Green, aged eight.

child in terms of his immediate life situations and which help develop him to take his place as a member of a changing society.

Art experiences in the Dallas schools are designed to (1) give pleasure through creative activity, (2) to create a greater consciousness of familiar art forms, (3) to bring an understanding of the great art of other civilizations, (4) to develop greater visual sensitiveness to the organization of space in line, color, form and texture, (5) an acquaintance with media and techniques as processes

rather than end products and (6) to show the individual the pleasure in sharing art with others.

ART AND THE TEACHER

Art often becomes "busy work" or non-functional because the teacher is ill-trained. The poorly trained teacher resorts to unimaginative "projects" rather than planning learning situations which would make art experiences vital to the child. Teachers should grow, not as artists but as teachers. The art teacher can no longer withdraw into an ivory tower; to do so would refute the

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Three Dallas, Texas, third-graders help each other with their drawings.

premise that art is a vital area of human experience. The teacher should not restrict his thinking to his field of specialization but see the needs and functions of the total curriculum and contribute to its development.

Art experiences may take place in any part of the school. The messy "studio" is not the best place for developing the art growth of the child. The students should participate in the maintenance and organization of the art room. The whole school building should provide rich opportunities for the child to use his good taste, solve

problems of spatial organization and to share in making his school more attractive. Equipment for the art room should be chosen on the basis of its relative value to the whole school. Often expensive equipment is bought which does not fit the scope of a particular school. Emphasize the art growth of the child rather than manipulation of tools and extensiveness of equipment.

Art educators have discovered that as we grow in our understanding of the total growth of the child, we can better understand his creative powers and the extent to



Art projects help re-create a phase of Texas history.



Display of shapes and textures enriches art classes.



A GIRL by Mary Ellis, aged six.

which we can stimulate them. If the child's art expression is his own and not one imposed by the teacher, that expression can be studied as an indication of his inner self. It will take years of child study by each teacher to be able to place any interpretation on a child's creative reactions. A teacher should avoid loose assumptions about the child's choice of color, line or treatment of an idea. On the other hand, the teacher who studies the whole child can be more certain of providing art experiences for the child's maximum growth and development.

THE LEARNER

The learner is more important than the thing learned. The learner is a complex human organism in whom exists a dynamic force known as creative expression. We recognize the *need* for expression and action as a basic drive—basic to all education and growth. The satisfaction of this need is met only in terms of the individual's *own* environmental experiences. These environmental experiences change as he passes through different stages of development and faces new tasks.

No two people have had the same environmental experiences. A child is frustrated if he is urged to interpret subject matter in terms of another individual's experiences. This frustrating experience has a direct adverse effect on his emotional, mental and physical development. A good art program can do many things for the child. It can help him communicate his personality through creative activity and develop a greater consciousness of art forms in the world about him. The child will have a greater appreciation for the tools and techniques which enabled him to express himself more satisfactorily—all through a good school art program.



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Art For All

(Continued from page 15)

ART WITHOUT A SUPERVISOR

In many states hundreds of classroom teachers do not have the help of an art supervisor. Theirs is not a hopeless task. The establishment of an exploratory attitude toward art is the first fundamental of a good program. This approach means the elimination of patterns, of demands on the part of the teacher, acceptance and approval of the children's ideas and standards of work. Learning art subject matter and techniques is of little importance in a child's first art experience.

Through selected reading, teachers can acquire a limited knowledge of art materials and processes which will suffice until they can get first-hand help at workshops and summer school. These teachers will find it advisable to emphasize crafts with pupils of the intermediate and upper grades. Handicraft is visual evidence of accomplishment through construction and design. Craft experiences are almost always more satisfying. Graphic art expression relies almost entirely upon design and techniques for effectiveness. Most of the children will not have the knowledge and understanding necessary to work successfully in the graphic arts. The child, however, must eventually develop a sense of design or even the craft processes will not satisfy his creative needs. To help him the teacher must increase her art knowledge and experience. By doing so she may direct

(Continued on page 43)

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HEADER SERVICE, JUNIOR ARTS & ACTIVITIES, 542 N. DEARBORN ST., CHICAGO 10, ILL.

BOOKS

Book List. Art and craft books for the classroom teacher. Art-Books-For-All, Dept. JA, 80 E. 11th St., New York 3, N. Y. Adv. on page 43. **No. 102.**

"Growing With Art" Circular. For the grade teacher called upon to teach art. Benjamin H. Sanborn and Co., Dept. JA, 221 E. 20th St., Chicago 16, Ill. Adv. on page 43. **No. 131.**

CERAMICS

Catalog. Complete line of potters supplies. Illinois Ceramic Service, Inc., 163 W. Illinois St., Chicago 10, Ill. Adv. on page 45. **No. 103.**

Seramioglaze folder and price list. Favor, Ruhl and Co., Dept. JA, 425 S. Wabash Ave., Chicago 5, Ill. Adv. on page 45. **No. 104.**

FILMS

Special List. Films on architecture, crafts, film art, fine art and instruction. International Film Bureau, Dept. JA, 6 N. Michigan, Chicago 2, Ill. Adv. on page 45. **No. 105.**

Descriptive Booklet. "It's A Small World." British Information Services, Dept. JA, 30 Rockefeller Center, New York 20, N. Y. Adv. on page 48. **No. 132.**

Catalog for Teachers. Young America Films, Dept. JA, 18 E. 41st St., New York 17, N. Y. See Shop Talk. **No. 133.**

GENERAL HANDICRAFT

Catalog of new materials. Craftsman's Supply House, Dept. JA, Scottsville, N. Y. Adv. on page 40. **No. 128.**

***Catalog.** Send 25 cents to Russo Handicraft Supplies, Dept. 1-J, 245 S. Spring St., Los Angeles 12, Calif. Adv. on page 45.

Catalog. Art Supplies. Thomas Randolph Co., Dept. JA, Champaign, Ill. Adv. on page 43. **No. 107.**

Book on Art Craft. Thayer and Chandler, Dept. JA-152, 910 W. Van Buren St., Chicago 7, Ill. Write directly to advertiser. Adv. on page 45.

***Catalog.** Handicraft Supplies. Send 25 cents to Dearborn Leather Co., Dept. A-12, 8625 Linwood Ave., Detroit 6, Mich. Adv. on page 40.

List of Supplies. Dearborn Leather Co. Dept. A-12, 8625 Linwood Ave., Detroit 6, Mich. Adv. on page 40. **No. 126.**

Catalog. J. L. Hammett Co., 266 Main St., Cambridge, Mass. Adv. on page 40. **No. 119.**

***Handbook of Handicrafts.** Send 25 cents to Leisurecrafts, Dept. J-6, 907 S. Hill St., Los Angeles, Calif. Adv. on page 51.

GUMMED PAPER

Sample Booklet. Adventure Gummed Paper. Ideal School Supply Co., Dept. JA, 8318 Birkhoff Ave., Chicago 20, Ill. See Shop Talk. **No. 134.**

LEATHERCRAFT

Catalog. Arrow Leather Handicraft Kits. Arrow Leather Goods Mfg. Co., 1439 N. Halsted, Chicago 22, Ill. Adv. on page 40. **No. 108.**

Catalog. J. C. Larson Co., 820 S. Tripp Ave., Dept. 1141, Chicago 24, Ill. Adv. on page 40. **No. 109.**

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Supply Folder. Osborn Bros. Supply Co., Dept. JA-1, 223 W. Jackson Blvd., Chicago 6, Ill. Adv. on page 51. **No. 135.**

LESSON PLANS

Catalog. Calvert "School at Home" courses. Calvert School, 371 E. Tuscan Road, Baltimore 10, Md. Adv. on page 43. **No. 116.**

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Price List. Metals for handicraft. Hubbell Metals, Inc., 2817 Laclede Ave., Dept. JA-4, St. Louis 3, Mo. Adv. on page 40. **No. 136.**

MUSIC

EMB Guide listing equipment, supplies, and teaching aids for every phase of music education. Educational Music Bureau, 30 E. Adams St., Chicago 3, Ill. Adv. on page 48. **No. 111.**

PAINT BRUSHES

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8-Stick Package. Crayrite crayons and folder, "Getting the Most Out of Crayons." Milton Bradley Co., Dept. JA-1, Springfield 2, Mass. Adv. on page 2. **No. 137.**

PUPPETRY

Membership Information. Puppeteers of America. William Ireland Duncan, Box 543, Western College, Oxford, Ohio. Adv. on page 45. **No. 138.**

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Catalog. Shells and supplies for making shell jewelry and novelties. The Nautilus, Dept. A, Box 1270, Sarasota, Fla. Adv. on page 45. **No. 117.**

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BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

DISCOVERY AND EDUCATION OF THE GIFTED

The Gifted Child. Edited by Paul A. Witty. Boston: D. C. Heath and Company. 338p. c.d. 1951.

For the past 20 years there has been considerable interest among educators in locating and studying gifted children. While much of this research has been limited to the use of intelligence tests, the findings served as a sound foundation for more recent investigations.

Among organizations especially concerned with unusually talented children is the American Association for Gifted Children. Its unique contribution is a larger concept of ability and an interest in discovering better ways of identifying the gifted child.

When a definite need was felt for a non-technical book to contain practical suggestions for handling the problems of the gifted child, the members of the association voted to sponsor it. A group of outstanding educators who already had done significant research in the field, devoted two years to preparing the book. Much credit for its success goes to the editor, Paul A. Witty, Professor of Education, Northwestern University.

Chapters on identifying gifted children, teaching gifted children and the remarkable findings of Professors Terman and Hollingworth will be of real interest to elementary teachers.

Of special interest is the chapter, *Experiences with Children Talented in Art* by Dr. Ann M. Lally. The various tests which were devised to measure ability in art and the possibility of correlation between ability in art and general intelligence are discussed. Dr. Lally also reports the major change in the philosophy of art education in recent years — the shifting of emphasis from the product to the process. This provides new concepts of evaluation based upon the child's physiological, emotional and intellectual growth.

The book concludes with an excellent annotated bibliography on gifted children containing over 225 selected references.

CHILDREN'S BOOKS OF GREAT ARTISTS

The Man Who Painted The Sun. The Story of Vincent Van Gogh. By Kerwin Bowles, illustrated by Henry Kallem.

The Magic Painter. The Story of Rembrandt. By Kerwin Bowles, illustrated by Mitchell Foster.

The Birdman. The Story of Leonardo Da Vinci. Told and illustrated by Mitchell Foster.

Mike and The Giant. The Story of Michelangelo. By Kerwin Bowles, illustrated by Mitchell Foster.

New York: Stravon Publishers. 31p. \$1.00 each.

While there seem to be numerous volumes designed to familiarize children with great musicians, few have appeared which tell of the great painters and sculptors in language suitable for children from six to 12. Stravon Publishers are making an important contribution to art education literature in beginning a series of children's books on great artists. Four have come off the presses this fall—the stories of Michelangelo, Leonardo Da Vinci, Rembrandt and Van Gogh. Each contains several reproductions of the artist's work and delightful original illustrations in color. The only complaint is that in a few instances areas of color conflict with the text which makes reading somewhat difficult. But, they are all well written, attractive and instructive. Every elementary library should add them to its shelves.

ART ACTIVITIES FOR THE CLASSROOM TEACHER

Art in the School Room. By Manfred L. Keiler. Small School in Action series. Lincoln, Nebr.: University of Nebraska, 1951. 214p. \$4.00.

Probably the greatest need in the field of art education today is for more aid to the classroom teacher in carrying out a creative program of art activities. Numerous publications appear each year but most are too theoretical to be of practical value or they resort to patterns or drawings.

In his new book, Mr. Keiler achieves a high degree of success in encouraging a creative approach to activities. He explains the "how" to classroom teachers and illustrates his points with photographs of children's art work. Only in the first chapter, "Art Education — What Is It?", does he attempt to set forth a general philosophy of art education. The rest of the book is composed of sample projects, each divided into three parts: method (a suggestion of how the project might be introduced), common problems which occur in this type of activity and suggested materials.

About two-thirds of the volume is devoted to projects which call for a two-dimensional type illustration. Such headings as "getting acquainted," "community projects," "imaginary experiences" and "designs" are included. These make use of familiar and inexpensive materials including wax crayons, colored chalk, transparent water-colors, poster paints, colored poster papers, drawing inks and charcoal. The concluding chapters contain suggestions on how to make murals, wire sculptures, the use of clay and holiday projects.

Perhaps the major criticism which could be made of Mr. Keiler's book is a lack of space and emphasis upon more experimental activities for all age children, especially those using three-dimensional material. Such activities are mentioned and encouraged but clear explanations of *how* classroom teachers could present these experiences to children in a meaningful way would have broadened the book's scope considerably. As it is, greatest attention is given to the field of individual illustration. As Mr. Keiler points out, this field is often discouraging to the child who is aware of his inability to draw in a manner which results in much satisfaction. Elementary classroom teachers will nevertheless find much help in the many suggestions and encouragement in the illustrations which, fortunately, seem to be the work of average rather than especially talented children.



This new book is designed to help the elementary school teacher who is required to teach art... and who has little or no formal training in that subject. An invaluable guide in interpreting children's work.

ART in the SCHOOLROOM

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FUNDAMENTALS OF CLAY MODELING by Rosario A. Piers. This book tells you all you need to know about clay modeling. Covers: The essential tools—Simple forms—Colored clay in use—Action figures—Claying the figure—Flower designs to model—Animals—etc. \$1.00

DRAWING & PICTURE MAKING by Helen Stockton. Presents the essentials of drawing and picture making in a concise and simple way—leads the student from a few trial strokes to the threshold of Water Color and Oil Painting— you are told "how to arrange your eye" what to look for—general composition—still life arrangement—main elements for landscape—how to draw trees—quick sketching, and many other helps to good drawing. Original drawings and pictures by the author. \$1.00

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FOR ALL

(Continued from page 40)

the children in the use of an ever-increasing number of materials as they grow in self-confidence through successful activities. Of greatest importance is that the teacher remember she is teaching children — not art!

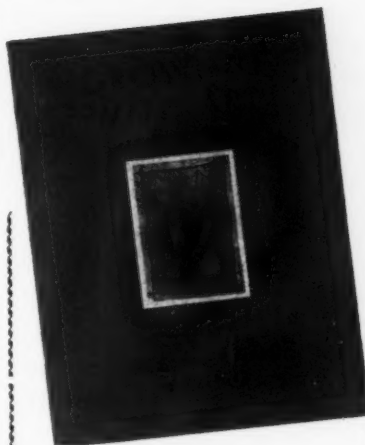
Genuine art is an expression of something within an individual. The implications of this fact are often overlooked. There must be an impelling idea, a physical impulse, a strong desire or emotion present before expression can take place. It means that in the classroom, on the playground, at home, the child must become saturated with experiences which demand expression.

A "readiness" must be developed. In turn, the teacher who lives with the children all day is probably best qualified to know their interests. An isolated art program brought in by an art teacher or supervisor is not likely to produce true expression unless several hours are spent with the classroom teacher and the children discovering their real desires. Cooperative planning is the most important step in establishing an effective art program.

All children in a group may not be ready for the same medium of expression at the same time. This is the reason why children should have freedom of choice of their media and activities. A good idea is to have a place in every classroom where one or more children may work at art while others are doing something else.

Because visual expression involves materials to be organized or shaped into new forms, it requires a more flexible period than other activities. Expressional work requires planning, thinking and re-thinking. Often more than one attempt in execution is needed. And to realize its fullest worth, it needs time for enjoyment, discussion and recognition. Children like to discuss their own work and often learn more by forming their own criticisms than from hearing a teacher comment. Children cannot be expected to work creatively at the same rate of speed or in the same way.

Remember that the real value in art lies not in the object produced, regardless of how good it might look, but in the actual creative act — in the changes which are brought about in the child's thinking, feeling and acting because of his experience.



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SHOP TALK

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ART APPRECIATION

"By a small sample," said Cervantes, "we may judge of the whole piece."

The Metropolitan Museum of Art in New York City is bringing the world of great art to our doorstep. Starting with its own fabulous collection, it will produce sets of full-color miniature reproductions of works from the great art museums in this country and Europe. It is providing albums for each set of miniatures so that they can be enjoyed not once but over and over. In each album is information about the picture and its artistic and historical background. The museum also provides a portfolio which holds six albums. Each set of 24 miniatures sells for \$1.25 with its album. They are available through the Book-of-the-Month Club, New York City. It's an idea for your classroom book corner.

♦ ♦ ♦

FOR YOUR FILE

Don't forget to file the very valuable list of reproductions of paintings suitable for public schools which is featured in this month's *JUNIOR ARTS & ACTIVITIES*. You'll want to order several of these each year to build up your collection of fine paintings. Why not replace those old sepia prints with lively contemporary paintings this year? Sources for buying these prints are mentioned in Miss Charlton's article "Paintings For Your School."

♦ ♦ ♦

NEXT MONTH

Next month *JUNIOR ARTS & ACTIVITIES* will bring you a major statement on art education by two of the top educators in the country. We predict that this article will create more comment among teachers than any article on art education which has appeared in many years. It is at once an inspiration and a challenge. Don't miss it. Reprints will be available.

PLASTIC COLORS

Known by the initials CVH, Plastic Relievo Colors are self-setting plastic paints for decorating fabrics, wood, paper, glass, metal, canvas — almost any surface. CVH sets are offered at various prices by the CVH Laboratories, 396 Coit Street, Irvington, N. J.

To use, squeeze color from the tube into a CVH Needle Cone until the cone is one-third full. Flatten the cone at the opening and fold it twice. Snip off the end of the cone with a pair of scissors and, holding it like a pencil, touch it lightly to the surface to be decorated. Squeeze the cone lightly and follow your own design. Plenty of opportunity here for free, creative work.

♦ ♦ ♦

MUSIC APPRECIATION

Just received the 1952 Annotated List of Phonograph Records from the Children's Reading Service. This new edition presents about 1,000 listings of carefully selected recordings from many record companies. These listings have been arranged according to subject area and grade groups for your convenience. In selecting the records, careful attention was paid to teacher's needs. The editors spent many months listening to and evaluating all available records. Special attention was given to records which would provide enrichment material for language arts, science and social studies. While the number of recordings available in these areas of interest is small, there are many which make learning more meaningful. You may obtain your copy of the new catalog by sending your request with 10c to cover postage and handling charges to the Children's Reading Service, 106 Beekman St., New York City.

♦ ♦ ♦

FINGER TIP-FINGER PAINTING

You are probably familiar with Ala-

bastine dry powder color manufactured by the Chicago Bronze and Color Works. This firm has recently produced a new solution called *Finger-Tip* which is made expressly for use with Alabastine Art Colors to convert them into finger paint. It should be mixed with an equal amount of the desired color in solution. It will produce a finger paint that is just the right consistency to achieve highly satisfactory results.

The paint works equally well with any of the colors furnished in the Alabastine line of art colors, giving them a fine, easy-to-work body and excellent "holding" qualities. Directions are printed on the labels of the *Finger-Tip* jars. By the way, have you tried finger painting for poster use? It is fast and very effective.

♦ ♦ ♦

IT'S NEW

There is a new color medium in art called Adventure Gummed Paper available through the Ideal School Supply Company, Chicago. You can forget messy paste jars. This brilliant array of colored papers, including gold and silver, is of fine quality and is gummed on one side for easy application. Even small children can cut or tear this material and moisten the gummed side. It's clean, simple to use and will provide endless opportunities for creative designing in your classroom. You may obtain a free sample booklet by writing to Ideal School Supply Co., Dept. JA, 8318 Birkhoff Avenue, Chicago 20, Illinois, or you may order this booklet through Reader Service, page 41.

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More than 115 new 16-mm. films especially made for use in the classrooms of elementary schools, high schools and colleges are listed in the new Young America Films catalog for teachers. For your free copy of this catalog, write Young America Films, Inc., Department JA, 18 East 41st Street, New York 17, New York, or you may order through Reader Service, page 41.

National Soap Sculpture committee, 160 Fifth Avenue, New York 10, N. Y. also is offering a new 16-mm. film, "Sculpturing is Fun."

♦ ♦ ♦

SOAP CARVING

Junior Art Gallery features a soap carving this month and in conjunction with it we would like to mention a fine little booklet, "Soap Carving in the Classroom." It gives working hints for carving soap and contains a number of reproductions of prize-winning pieces from the National Soap Sculpture Contest. Marion Quinn Dix of JUNIOR ARTS Editorial Advisory Board is the author. The booklet is sent free upon request. Write to the National Soap Sculpture Committee, 160 Fifth Ave., New York 10, N. Y.

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Soap Carving

(Continued from page 24)

The important thing with soap carving, as with all forms of expression, is to let the child explore and become acquainted with the possibilities of the medium for him.

In the first frenzy of discovering the "feel" of soap carving, the texture firm and yet yielding easily to the tool, the young sculptor sometimes "cuts away" so enthusiastically that he whittles his cake of soap down to a mere sliver or, as some teachers say, a "bone" or a "button." But even this is precious to him. Time and one or two more attempts will show him the advantage of going slower and carving a bit at a time instead of taking off big "chunks."

Many children lean to "filagree" and do thin delicate carving. This is their way. Later some learn from experience that the large "blocky" forms are more suited to the soap medium and stand a better chance of not being broken. They're better sculpture, too! The teacher must not expect every

child to be equally successful with soap carving any more than in any other form of expression. For some children it will be a "natural." They will immediately, sometimes even on the first try, get the "feel" and sense the thrill of working in the round, of seeing their idea emerge from the solid block with a minimum of technical difficulties. Others may have more trouble making the transition from a flat picture-plane to the three-dimensional world of sculpture.

First attempts, even the most crude, should be encouraged. There's no great harm done if it is not entirely to the liking of the artist. He can always start again. Soap chips should be saved for household cleaning operations. If the carving is done on an old tray or pie tin there won't be any waste or "mess."

Soap carving is "small sculpture," but this has its special advantage. For the most part, young children "paint large" every day. Carving a cake of soap is valuable for a change of scale and to develop increased control. With simple and bold design it is possible to obtain a feeling of size and substantial mass even in a small object. This

in itself is a valuable lesson.

Encourage the child to feel the block and turn it about within his hand—at the beginning, as he carves, and in the smooth and finished form. This will give him a special tactile pleasure and stimulate him to pull out of one simple block a variety of individual, creative expressions.

Soap as a material encourages an interest in bold, simple and suggestive design rather than intricate and fussy detail. Children are usually content when they have realized their overall design and are not tempted to overwork their pieces. This is one of the best things to learn for future development in the arts.

Another field in which soap carving serves as a useful teaching aid for the elementary classroom teacher is in the illustration of ideas in the medium of soap. Because of the tactile experience added to the visual experience, children remember the ideas with which carved models are associated.

In the lower grades, soap carving can be used to teach numbers; in the upper grades, to teach geometry. In dramatics, soap is well adapted for

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making puppet and marionette heads and in the construction of models of settings and properties. Group projects, such as panoramic models of the town in which the children live; studies of transportation in America from earliest days, foster a cooperative spirit within each child working on the project.

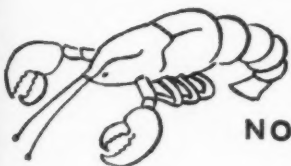
Dioramas to illustrate reading (at all levels) — a new kind of "book report" — have considerable value. Events and personalities of history come to life with this kind of illustration. The boy or girl who carves an Aztec temple or a Mayan city will have a first-hand impression of that civilization.

In connection with a study of prehistoric times, interesting animal and plant forms of that age may be carved from soap and placed in scenery made of painted cardboard.

Holidays are richly imaginative times for children. Seasonal dioramas carved

and have delicate projection. Soap makes a fine structural support for projects. It is very effective as the base of a dried flower arrangement or to hold twigs in a diorama or sandbox. Try using white soap for buildings or figures placing them against backgrounds of colored paper, in sand tables or against reliefs of papier mache. While soap figures can be painted, the natural color of the soap is lovely when hand-

rubbed to a smooth, ivory-like finish. There are many other possibilities for soap carvings. After the teacher and her group have become acquainted with the fun and range of carving in soap, they will discover the equally satisfying experience of planning individual illustrative projects suited to their special needs and tastes and development.



Marion Q. Dix in her booklet, "Soap Carving in the Classroom," suggests teachers guide children to select simple subjects. Animals which tend to be "solid masses" rather than ones with delicate projections are easier to execute.

ed in white soap can be a satisfying way of learning about and appreciating the significance of these observations.

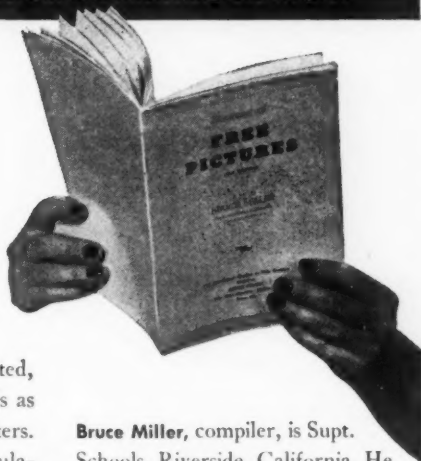
Soap should be used to illustrate only those ideas for which it is particularly adapted. It is excellent for carving strong, blocky objects—figures, buildings, abstract forms. It should not be used to illustrate objects that are thin

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Suggestions we hope you will find interesting and helpful

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Light and Dark

(Continued from page 8)

time they use any color to draw their pictures but try to pay the same careful attention to light and dark as they had done in the one-crayon pictures. The children chose their own subjects, the colors they wanted and worked as creatively as they always had. Sometimes they forgot to notice the values of the colors but they always compared the effectiveness of their pictures with the all brown one-crayon pictures.

The creativeness of the children was not destroyed but rather given new life by an introduction to color and contrast theories. The children had gone along through school art programs without knowing that there were rules by which they must choose colors. But provided with a need for color theory and being old enough to grasp its significance they remembered and used their new information.

Paintings

(Continued from page 31)

can have in the group children and faculty members who paint themselves, or are intensely interested in the arts with a general knowledge of design, color, and composition. It is with them that you can talk over the following problems which help to determine the final selection.

1. Where are the best picture spots with enough light to hang a picture?
2. What are the ages of the students who see the pictures?
3. What are the colors of the walls where the pictures will hang?
4. Will the subject matter and the colors used in the reproductions interest the students?
5. Which reproductions will be best to hang in classrooms, and which in corridors or the assembly hall?

As you work with your pupils, parents, and faculty in the selection of the reproductions, have fun. Be stimulated by variety in subject matter shown in the reproductions. Be aware of the pleasures passed on to you by the artists of each century and respond to the reproduction's heart-warming richness in color and in life itself. Help the children choose what you all feel will give years of delight.

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A MESSAGE FROM
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Meet Our New Editor

The magazine you have just read is the first to be produced by Dr. F. Louis Hoover, new editor of *JUNIOR ARTS & ACTIVITIES*. Dr. Hoover's appointment is the culmination of nearly a year's search for a nationally-known and vigorous art educator who could interpret to our thousands of readers the best and soundest trends in art education.

Dr. Hoover is Director of the Division of Art Education at Illinois State Normal University. He is a past-president of the Illinois Art Education Association and the Western Arts Association and is on the Council of the National Art Education Association. He is a member of the Board of Directors of the Art Education Foundation, a non-profit corporation whose purpose is to encourage young people to enter the art teaching profession.

He is a practicing artist and has achieved special recognition as a designer and maker of jewelry, which may be seen in shops in Chicago and New York City.

Dr. Hoover has had a broad experience preparing students to be teachers of art and in working with children of all ages. For several years part of his teaching assignment was helping rural teachers to develop creative art programs.

A nationally-known board of art educators will assist Dr. Hoover in editing *JUNIOR ARTS & ACTIVITIES*. They will search the nation's schools to bring you the most representative children's art and the best in art education. With their help *JUNIOR ARTS* will be even more valuable to you as the foremost magazine of creative arts for elementary teachers.



Dr. Hoover

G. E. McRosen

Publisher

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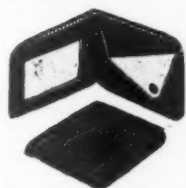


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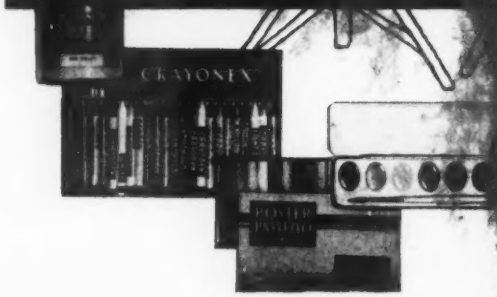


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